Deutsche Grammophon
DANIEL
it's me
HOPE
THE BAROQUE & ROMANTIC ALBUMS

"The pleasure of these discoveries is all the more enjoyable when the performance as a whole is as rewarding as this one by Hope"

INTERNATIONAL RECORD REVIEW

I am delighted that Deutsche Grammophon are re-releasing my first four albums as a combined set (here arranged in chronological order by era). Looking back at my discography for the Yellow Label, which I was privileged to join in 2007, I am tremendously proud of each and every one of these "children"!

My debut for DG, Mendelssohn, with the Chamber Orchestra of Europe and Thomas Hengelbrock, allowed the original version of the composer's great E minor Violin Concerto (revised by Mendelssohn expert Larry Todd) to be heard for the first time the way Mendelssohn imagined it. His glorious Octet, composed when he was a mere teenager, is here presented in the first recording of a revised version by Ralf Wehner for the complete edition of Mendelssohn's works (Leipzig 2003), with close reference to the meticulously prepared original manuscript of 1825 (now in the Library of Congress). This edition is especially valuable for clarifying questionable publishers' readings in passages of the Octet the composer left unrevised.

I have always adored Vivaldi's music. My second DG album explored a number of lesser-known works for violin, and gave me the chance to work with two musicians I greatly admire, Anne Sofie von Otter and Kristian Bezuidenhout.

Since I recorded *Air – A Baroque Journey* I have toured this exciting programme around the world. It tells the fascinating story of the journey the violin made from the end of the Renaissance, with its rather primitive forms of dance music, to the most sophisticated and revolutionary compositions of the baroque era, culminating in a work by Bach, the great master, whose title is my inspiration for this collection. His music remains for me today more modern than that of any other composer.

And finally, Joseph Joachim is arguably the greatest and most influential violinist of the 19th century. And yet he was also so much more than "just" a violinist. He introduced Johannes Brahms to the Schumann family, changing the map of musical history. His break with Liszt and Wagner is the reason we have concerti dedicated to him by Dvořák, Schumann and Brahms. Joachim himself composed three violin concerti, but he was also a prolific teacher, concert promoter and supporter of music – as well as the first violinist to record.

Daniel Hope

Ich freue mich, dass Deutsche Grammophon meine ersten 4 Aufnahmen, die ich unter dem Dach des Labels eingespielt habe, in einer Edition vereint neu auflegt (hier in chronologischer Abfolge nach Epochen geordnet). Wenn ich mir meine Diskografie beim Gelben Label ansehe, das mich 2007 in die Reihen seiner Künstler aufnahm, bin ich sehr stolz auf wirklich jedes dieser meiner »Kinder«.

Mein Debüt-Album für Deutsche Grammophon war Mendelssohn gewidmet, ein Projekt mit dem Chamber Orchestra of Europe unter Thomas Hengelbrock. Wir spielten das großartige e-Moll-Violinkonzert auf Grundlage der revidierten Edition des Mendelssohn-Experten Larry Todd ein – das Werk erklang erstmals so, wie Mendelssohn selbst es sich vorgestellt hatte. Die Einspielung des Oktetts, das Mendelssohn noch als Teenager komponierte, ist die erste Aufnahme der von Ralf Wehner für die Mendelssohn-Gesamtausgabe (Leipzig 2003) erstellten Edition der revidierten Fassung, mit engem Bezug zum sorgsam ausgearbeiteten Autograph von 1825, das sich heute in der Library of Congress in Washington befindet. Die Edition war sehr hilfreich bei der Klärung unterschiedlicher Lesarten einiger Passagen des Oktetts, die Mendelssohn nicht überarbeitet hat.

Vivaldis Musik habe ich immer schon geliebt. Bei meinem zweiten Album für Deutsche Grammophon konzentrierte ich mich auf weniger bekannte Werke für Geige und arbeitete mit zwei Künstlern zusammen, die ich sehr bewundere: Anne Sofie von Otter und Kristian Bezuidenhout.

Seit der Aufnahme von *Air – A Baroque Journey* habe ich dieses spannende Programm in der ganzen Welt gespielt. Das Album erzählt die faszinierende Geschichte der Geige von der Spätrenaissance (mit ihren recht primitiven Formen der Tanzmusik) bis zu den ausgeklügelten, revolutionären Kompositionen der Barockzeit; den Höhepunkt des Albums bildet ein Air des Großmeisters Bach, das der Veröffentlichung auch ihren Namen gab; Bachs Musik ist und bleibt für mich moderner als die jedes anderen Komponisten.

Joseph Joachim war der einflussreichste Violinvirtuose des 19. Jahrhunderts und weit mehr als »nur« ein Geiger. Er führte Brahms beim den Schumanns ein und veränderte dadurch die Musikgeschichte. Sein Bruch mit Liszt und Wagner führte dazu, dass Dvořák, Schumann und Brahms ihm Werke widmeten. Joachim komponierte selbst drei Violinkonzerte, er war aber auch ein vielbeschäftigter Pädagoge, Konzertveranstalter und Musikförderer – und der erste Geiger, der Aufnahmen machte.

Daniel Hope
Übersetzung: Christine Heinrichs

ANDREA FALCONIERI (1585/6–1656)	1	Ciaccona *3:14*
GEORGE FRIDERIC HANDEL (1685–1759)	2	Sarabanda HWV 437 *3:07*
DIEGO ORTIZ (c1510–1570)	3	Ricercata segunda *1:25*
ANDREA FALCONIERI	4	La suave melodia *3:10*
BIAGIO MARINI (1594–1663)	5	Passacalio à 3 & à 4 *3:38*
		from *Per ogni sorte d'stromento* op. 22
NICOLA MATTEIS († after 1713)	6	Diverse bizzarrie sopra la Vecchia Sarabanda *4:17*
		o pur Ciaccona
JOHANN PACHELBEL (1653–1706)	7–8	Canon and Gigue *4:17*
GEORG PHILIPP TELEMANN (1681–1767)	9–11	Concerto for Violino Concertato, Strings *7:02*
		and Basso continuo in A minor
JOHANN PAUL VON WESTHOFF (1656–1705)	12	Imitazione delle campane *1:55*
		from *Sonate a Violino Solo*, Sonata III
NICOLA MATTEIS	13	Ground after the Scotch Humour *1:50*
		from *Ayrs for the Violin*, Book 4, Suite in F major
FRANCESCO GEMINIANI (1687–1762)	14–17	Concerto grosso no. 5 in G minor *9:05*
		arr. of A. Corelli's Sonata for Violin and Basso continuo op. 5 no. 5
ANTONIO VALENTE (fl. 1565–1580)	18	Gagliarda napolitana *1:51*
ANDREA FALCONIERI	19	Passacalle à 3 *2:56*
JEAN-MARIE LECLAIR (1697–1764)	20	Tambourin *1:44*
ANON.	21	Greensleeves to a Ground *4:40*
JOHANN PAUL VON WESTHOFF	22	La guerra così nominata di sua maestà *0:46*
		from Sonata in A major "La Guerra"
	23	Imitazione del liuto *2:26*
		from *Sonate a Violino solo*, Sonata II
JOHANN SEBASTIAN BACH (1685–1750)	24	Air from Overture BWV 1068 *5:01*

DANIEL HOPE
violin

Lorenza Borrani
second solo violin

Lucy Gould *violin* · Stewart Eaton *viola* · William Conway *cello*
Enno Senft *double bass*
(Soloists from the Chamber Orchestra of Europe)

Jonathan Cohen *cello* · Kristian Bezuidenhout *harpsichord, organ*
Stefan Maass, Stephan Rath *lute, guitar, theorbo*
Hans-Kristian Kjos Sørensen *percussion*

℗ 2009 Deutsche Grammophon GmbH, Berlin
This edition © 2016 Deutsche Grammophon GmbH, Berlin
Cover Photo © Harald Hoffmann · Total Time: *63:43*

ANTONIO VIVALDI (1678–1741)

Concerto in D major, RV 234 "Inquietudine"

25 1. Allegro *2'00*
26 2. Largo *1'27*
27 3. Allegro *2'40*

Concerto in E minor, RV 273 for violin, strings and basso continuo (original version)

28 1. Allegro non molto *5'01*
29 2. Largo *3'52*
30 3. Allegro *5'52*

31 **Sonata in D minor op. 1 no. 12, RV 63 "La follia" for two violins and basso continuo** *9'22*

Concerto in E flat major, op. 8 no. 5, RV 253 "La tempesta di mare" for violin, strings and basso continuo

32 1. (Allegro e) Presto *2'47*
33 2. Largo *2'40*
34 3. Presto *3'36*

35 **Aria "Sovvente il sole" from *Andromeda liberata* (Perseo)*** *9'07*

Concerto in D minor, op. 3 no. 11, RV 565 from *L'estro armonico* for two violins, violoncello, strings and basso continuo

36 1. Allegro – *0'43*
37 Adagio e spiccato – Allegro *3'11*
38 2. Largo e spiccato *2'12*
39 3. Allegro *2'21*

BONUS TRACK

Concerto in F major RV 295 for violin, strings and continuo

40 2. Larghetto *2:41*

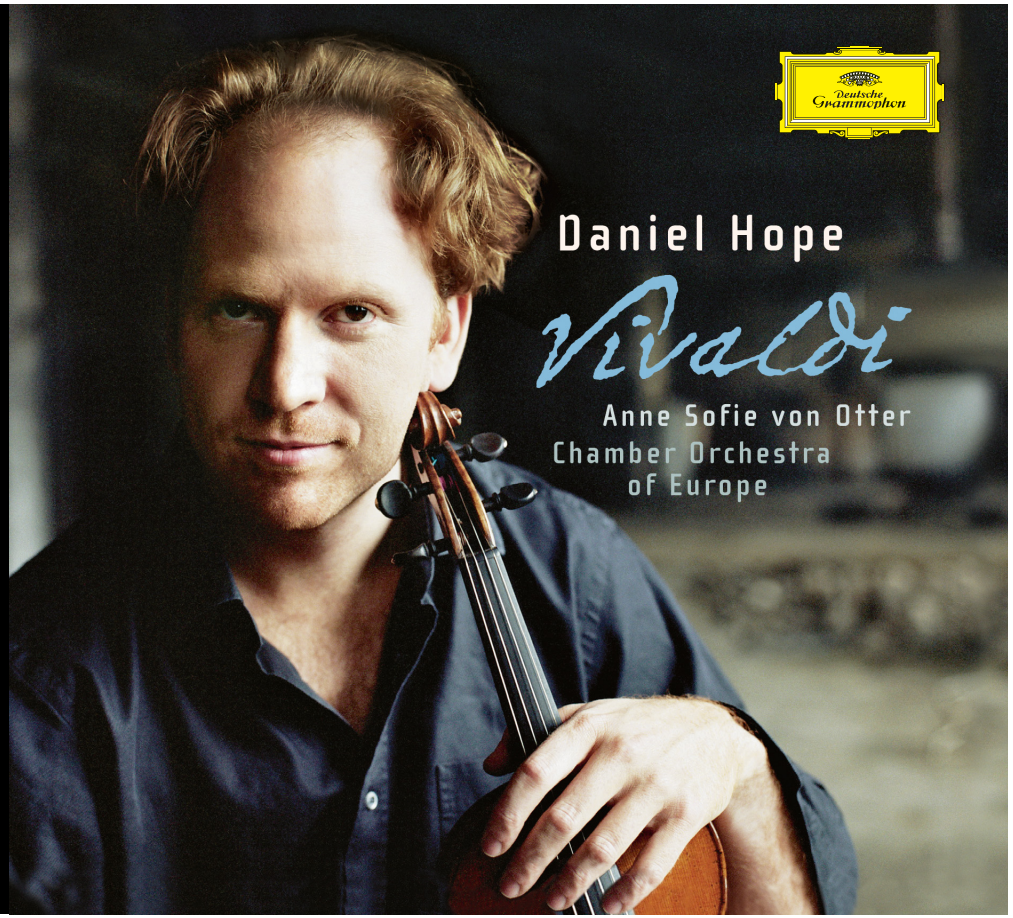
DANIEL HOPE
violin

Anne Sofie von Otter
*mezzo-soprano**

Lorenza Borrani *solo violin II* **("La follia", RV 565)**
William Conway *solo cello* **(RV 565)** *and continuo*
Kristian Bezuidenhout *harpsichord and organ*
Elizabeth Kenny *theorbo, lute, baroque guitar*
Siobhan Armstrong *baroque harp* · **Erin Headley** *lirone*

Chamber Orchestra of Europe
Lorenza Borrani *leader*

℗ 2008 Deutsche Grammophon GmbH, Berlin
This edition © 2016 Deutsche Grammophon GmbH, Berlin
Cover Photo © Steven Haberland
Total Time: *60:34*



FELIX MENDELSOHN (1809–1847)

Concerto for Violin and Orchestra in E minor, op. 64 (original 1844 version)

41 Allegro con fuoco – *11'43*
42 Andante – *8'31*
43 Allegretto non troppo – Allegro molto vivace *5'43*

Octet for Strings in E flat major, op. 20 (critically revised edition 1832)

44 1. Allegro moderato ma con fuoco *13'49*
45 2. Andante *6'56*
46 3. Scherzo. Allegro leggierissimo *4'19*
47 4. Presto *5'50*

Lieder arr. for violin and piano

48 Hexenlied op. 8 no. 8 *2'12*
49 Suleika op. 34 no. 4 *2'45*
50 Auf Flügeln des Gesanges op. 34 no. 2 *2'25*

BONUS TRACKS

51 Venezianisches Gondellied op. 57 no. 5 *1:50*
52 Scheidend op. 9 no. 6 *2:41*

DANIEL HOPE
violin

Chamber Orchestra of Europe
Thomas Hengelbrock
(Concerto)

Soloists of the Chamber Orchestra of Europe

Lucy Gould *violin II* · **Sophie Besançon** *violin III*
Christian Eisenberger *violin IV*
Pascal Siffert *viola I* · **Stewart Eaton** *viola II*
William Conway *cello I* · **Kate Gould** *cello II*
(Octet)

Sebastian Knauer *piano*
(Lieder)

℗ 2007 Deutsche Grammophon GmbH, Berlin
This edition © 2016 Deutsche Grammophon GmbH, Berlin
Cover Photo © Felix Broede
Total Time: *69:09*

MAX BRUCH (1838–1920) **Violin Concerto no. 1 in G minor op. 26**	53	1. Vorspiel. Allegro moderato *8:52*
	54	2. Adagio *8:48*
	55	3. Finale. Allegro energico *7:11*
CLARA SCHUMANN (1819–1896)	56	Romanze op. 22 no. 1 **for violin** and piano *3:41*
JOHANNES BRAHMS (1833–1897)	57	Scherzo in C minor from "F-A-E" Sonata *5:41* for violin and piano
JOSEPH JOACHIM (1831–1907)	58	Romanze op. 2 no. 1 for violin and piano *5:19*
JOHANNES BRAHMS	59	Hungarian Dance no. 1 in G minor *3:04* for violin and strings
JOSEPH JOACHIM	60	Notturno op. 12 for violin and orchestra *9:24*
JOHANNES BRAHMS	61	Hungarian Dance no. 5 in G minor *2:14* for violin and strings
FRANZ SCHUBERT (1797–1828)	62	Auf dem Wasser zu singen D 774 for violin and piano *3:04*
JOHANNES BRAHMS	63	Geistliches Wiegenlied op. 91 no. 2 *5:58* for mezzo-soprano, viola and piano
ANTONÍN DVOŘÁK (1841–1904)	64	Humoresque op. 101 no. 7 for violin and orchestra *3:04*

DANIEL HOPE
violin & viola

Royal Stockholm Philharmonic Orchestra
Sakari Oramo
Sebastian Knauer *piano*
Anne Sofie von Otter *mezzo-soprano*
Bengt Forsberg *piano* (Wiegenlied)

Anne Sofie von Otter appears courtesy of Naïve, Paris

℗ 2011 Deutsche Grammophon GmbH, Berlin
This edition © 2016 Deutsche Grammophon GmbH, Berlin
Cover Photo © Harald Hoffmann
Total Time: *66:22*

1–24
Recording: Wyastone, Nimbus Concert Hall, 6/2009 · Executive Producers: Alexander Buhr and Daniel Hope
Producer: John H. West · Recording Engineer: Mike Hatch · Harpsichord and Organ Technician: Claire Hammett
Arrangements by Olivier Fourés: Sarabanda HWV 437 by G. F. Handel, Gagliarda napolitana by Antonio Valente, Greensleeves to a Ground

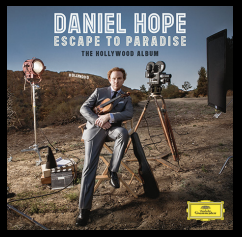
25–40
Recording: St. Paul's, Deptford (London), 3/2008 · Executive Producer: Marita Prohmann
Recording Producer & Editing: John H. West · Balance Engineer (Tonmeister): Hans-Ulrich Bastin
Assistant Engineer: Jürgen Bulgrin · Performing edition of RV 273 by Olivier Fourés
Recorded and mastered by Emil Berliner Studios

41–52
Recording: Graz, Grazer Congress, Stefaniensaal (Concerto) & Kammermusiksaal (Octet, Songs), 6/2007
Executive Producer: Marita Prohmann · Producer: John H. West · Balance Engineer: Hans-Ulrich Bastin
Recorded and mastered by Emil Berliner Studios · Editions by Bärenreiter-Verlag, Kassel (Concerto); © 2013 Breitkopf & Härtel, Wiesbaden (Octet)

53–64
Recordings: Stockholm, Stockholms Konserthus, 8/2010 (orchestral pieces, Wiegenlied)
Hamburg-Harburg, Friedrich-Ebert-Halle, 8/2010 (pieces for violin and piano)
Executive Producer: Dr. Alexander Buhr
Stockholm:
Producer: John H. West · Recording Engineer (Tonmeister): Mike Hatch
Assistant Engineer: Dave Rowell · Piano Technician: Tore Persson · Recorded by Floating Earth
Hamburg-Harburg:
Producer and Recording Engineer: Helmut Burk · Assistant Engineer: Mark Buecker
Piano Technician: Jan Kittel · Recorded by Emil Berliner Studios · Mastered by Floating Earth
Orchestration of Brahms's Hungarian Dances by Marc-Olivier Dupin after the versions for violin and piano by Joseph Joachim
Transcription of Schubert's "Auf dem Wasser zu singen" for violin and piano by Daniel Hope
Arrangement of Dvořák's Humoresque by Franz Waxman
Publishers: G. Ricordi & Co. Bühnen- und Musikverlag GmbH/Otto Junne (Hungarian Dances/Dupin),
Fidelio/UMG Publishing (Humoresque/Waxman)

℗ 2009 (1–24), 2008 (25–40), 2007 (41–52), 2011 (53–64) Deutsche Grammophon GmbH, Berlin
This edition © 2016 Deutsche Grammophon GmbH, Berlin
Project Management: Martin Dirnberger
Booklet Editor: Eva Zöllner | texthouse
Design: Katrin Bahrmann, fws Berlin
Cover Photo © Petra Hajska
Artist Photos © Harald Hoffmann

www.deutschegrammophon.com
www.danielhope.com

Deutsche Grammophon

Daniel Hope